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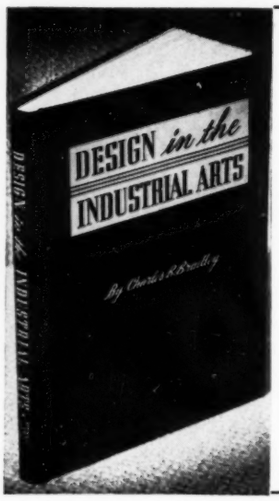

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● Prize winners in Second Annual International Textile Exhibition, sponsored by the art department of the Woman's College, Greensboro, North Carolina, and showing during November in Weatherspoon Art Gallery of the college:

Woven textiles—Robert D. Sailors, Cranbrook Art Academy, Bloomfield Hill, Mich., first prize, a rug in chartreuse, using Greek fret design; Marianne Strengell, of the same place, second prize, drapery in chartreuse shade; Helen Druley Eeles, Sumas, Wash., third prize, metallic thread in white fabric of wide weave.

Printed textiles—Norvella M. Weise, San Francisco, Calif., first, geometric rhythms of brown on tan; Henrietta Virginia Carter, Brooklyn, N. Y., second, "Christ in Cloth"; Donelda Fazakas, Flushing, N. Y., third, black plaid; Jill Mitchell, Cranbrook Art Academy, Bloomfield Hills, Mich., fourth, black and gray pyramid design on red.

Synthetic division—Lea Van P. Miller, Berkeley, Calif., first, saran, rayon and cotton combined in plaid design, chartreuse in color; Georgia B. Chingren, Sioux City, Iowa, second, metallic, rayon and cotton in multi-colors; Berta Frey, New York, N. Y., third, brown and yellow plaid drapery in rayon; Stella L. MaMond, Dallas, Tex., third, cellanese in brown and green on white.

Reproductions of these prize winning textile designs and further information regarding this significant annual event appears elsewhere in this issue. It should receive further support and effort from those artists and craftsmen who are concerned with better design for America.

●

OUR MISTAKE • WE ARE SORRY

In the November number of *Design* we published an article entitled *Art As Revelation* under the name of Dr. Jared Sparks Moore, Professor of Philosophy, Western Reserve University. The article was sent us, we understood, for the purpose of publication. However a recent letter from Dr. Moore states that the article does not represent his thinking on the subject and was sent to us without his authority by some one who must have heard him speak on that subject at a meeting held in Cleveland early last year. We regret that this error has been made and wish to say that we have had no intention of misrepresenting Dr. Moore nor of publishing this article without his permission. But when this manuscript was sent to us under his name for publication we naturally assumed that it was he who had suggested our using the article in *DESIGN*. We repeat that we are exceedingly sorry for we do not wish to misrepresent any one to our readers.

THE EDITOR.

DESIGN FOR HOMES OF AMERICA

● Two hundred forty-three of the 479 professional architects and draftsmen who registered for the Chicago Tribune's $24,000 Chicagoland Prize Homes competition entered designs in that contest, a survey of registrations and entries showed recently. Included were 177 architects and 66 draftsmen.

Two of them entered drawings each, three entered four drawings each, and many entered two or three drawings each. In a few cases, two or more entrants collaborated on a single drawing. A total of 938 designs was entered in the competition.

Thirty-eight of the entrants were graduates of the University of Illinois. Five of the twenty-four $1,000 awards went to one time University of Illinois students. Twenty-four entrants studied at the Illinois Institute of Technology; four of them won $1,000 awards.

The University of Michigan has 19 graduates among the entrants; the Massachusetts Institute of Technology, 18; Columbia University, 18; Beaux-Arts Institute of Design, 17; University of Washington, 13; and Harvard University, 13. Four of the 13 entries of Harvard alumni won $1,000 awards.

Nine of the entrants in the Tribune contest studied at universities outside the continental United States. Represented were the universities of Breslau, Budapest, Cambridge, Havana, and Manitoba.

Color reproductions of the 24 prize-winning designs are featured in the Tribune's Graphic section for five Sundays beginning February 3.

●

GAS RANGE DESIGN CONTEST

● American Stove Company's $18,000 Magic Chef "Gas Range of Tomorrow" design contest has had an average of 400 entries a week. On the basis of returns to date, the range design contest has proven to be one of the most successful of its type ever conducted. Entries have come from all walks of life. Many have been submitted by housewives whose response to the company's invitation to "tell us what you want in a kitchen range" was immediate.

Hundreds upon hundreds of entries have been received from architects and designers as well as students, artists, sculptors, salesmen, servicemen and veterans, mechanics, and even bankers. A number of shut-ins are also represented. Even prisons are on the list, with two of the more interesting entrants being men who are serving time in different federal penitentiaries.

Another unusual entry was received from the girl friend of a GI on duty in Germany. She said she knows he has an idea for a gas range and "I'm going to see that he sends it in."

It might seem a difficult task to get oneself down to so mundane a subject as a kitchen range after having worked on the development of the atomic bomb, but American Stove Company's records include the entries of two Oak Ridge designers. Company officials are awaiting their final drawings with particular interest.

Architectural Forum is sponsor of the Magic Chef contest. George B. Nelson, A.I.A., is professional advisor. Judges are Dr. Elaine Knowles, home economist of Teachers' College, New York; Peter Schladermundt, New York designer; Samuel Marx, Chicago architect; Edward D. Stone, New York architect, and Gardner Dailey, San Francisco architect and designer.

D E S I G N

By FELIX PAYANT

● Design contributes to all forms that man creates for the world he lives in. It is design that gives form to materials. In a sense design is form. The forms a people produces have always been inseparable from their ideals. Fine living, as we all know, produces good forms and no doubt the opposite is true as well. The ideals, hopes and aspirations of a people pass on to posterity through the forms their way of life produced. One has only to look back at the Egyptians, the Greeks, the American Indians or our own American pioneers.

It is not strange that in the present period of new world consciousness our schools, museums, industry, and those forces at work for social betterment are exerting an intense interest in the design of things made for a place in our lives. There is a need to reinstate those who work in the hand arts to a suitable place in society.

For a period of nearly one hundred years the machine and quantity production have controlled the making of things in America. The craftsman was given a position of minor importance. We blamed the machine for the lack of good design. But that attitude is changing and less antagonism is shown towards the factory made objects. The machine is seen today as a powerful force to be used and controlled by those who understand design and the qualities of materials. The line of demarkation between the hand artist and the person who designs for the quantity production is less defined. In fact it is difficult to distinguish between what is a tool and what is a machine. The potters' wheel, the loom and the turning lathe may be considered small machines. And the machine used in industry may well be thought of as a large tool. The fact is, we are not so much concerned with these fine distinctions now because in our world there is ample place for all. The hand artist is essential to our way of living. He is often called in to act as industrial designer, consultant or stylist. The important matter is the creation of good design for all. This means greater experience with materials in education and the resulting appreciation of design by society.

It means changing education from passive, boresome accepting to active, adventurous creating of materials into such form as will have meaning to our way of life. This is where design comes in. And it may be well to define briefly those principles involved.

Design includes a great many things as any first rate hand craftsman or industrial designer will agree. And while good design is as hard to define as is a good person, there are certain general principles which can be stated and which anyone can understand. Design usually refers to how things are put together, rather than how they are embellished. A plan of construction in which the purpose, materials and final appearance blend in desirable form. In the case of a building the design is called architecture. In the case of a picture it is called composition.

While it is easy to see how many things tangible and intangible have to be taken into consideration, we may well begin by stressing function. Function refers to what the object created is for. What is it supposed to do? Of course a great public building or a home may have a great many functions which we could enumerate. An ash tray for instance will have fewer. For example it must contain ashes, it must resist burning, it must stand without tipping over. It should be movable. It must lend itself to being cleaned. It must look like an ash tray so guests will recognize it when needed. It must be good enough in proportions, color, texture and appropriately refined to associate with other things around it. Next to matters of function it is important to consider materials. For some craftsmen this may be the starting point for some persons work only in wood, others in clay, others in leather, others in yarn, etc., others in metal or paper. Obviously the ash tray could not well be made of wood, leather, wool or paper and there is little reason to try. Clay or metal of some kind are suitable.

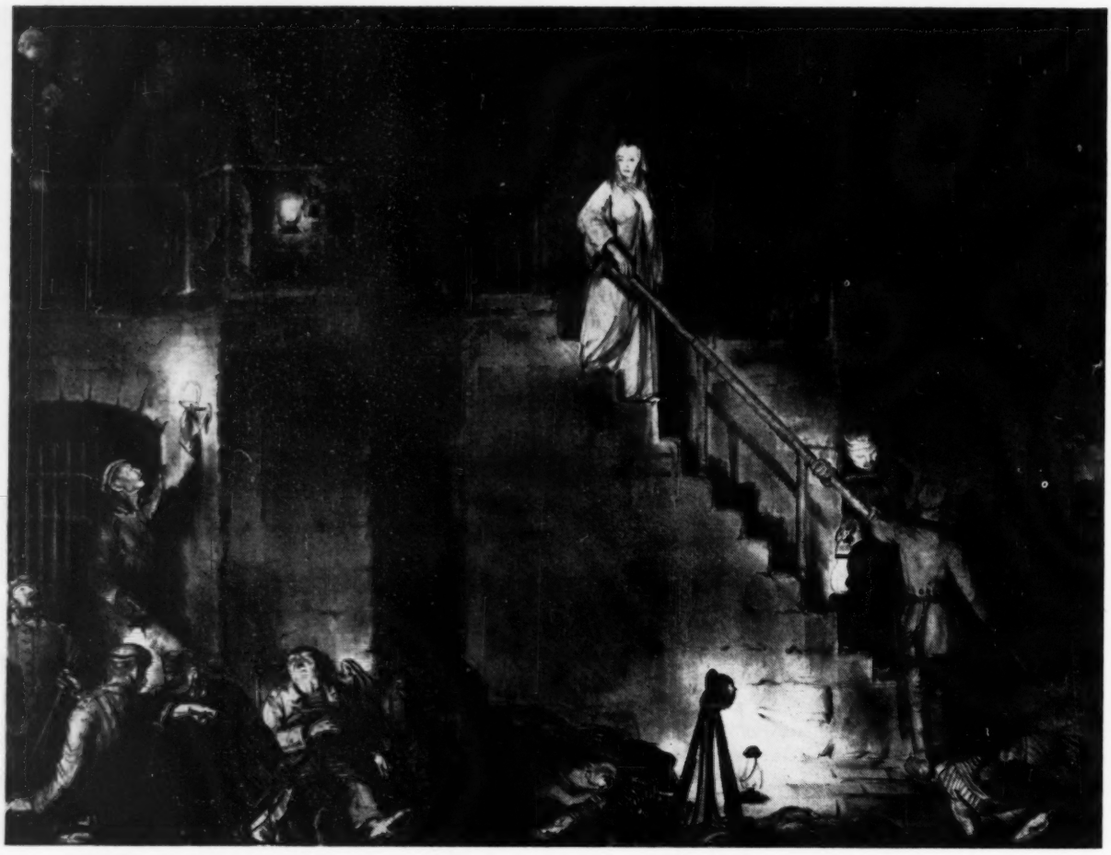
Each material has many qualities, which the craftsman needs to know from experience, as well as its many limitations. Clay, the commonest of all materials furnished by nature is plastic, that is, it is easily modelled into almost any shape. It takes a great variety of surfaces. It hardens when fired and may be glazed. However it breaks easily if modelled into slender forms or protruding parts; good ceramists avoid these. Clay is a very desirable material for making ash trays.

Think of all the good qualities of wood. It is light, porous, pliable, easily cut, turned, joined, etc., no one has ever exhausted them. For that reason, since prehistoric days wood has been used in countless ways to serve and enrich the life of man. We could go on at length discussing the qualities of wood and the various materials which are used by craftsmen today as well as new materials like plastics which will soon be available to craftsmen.

After the craftsman has decided upon the functions of the object to be made he will have some idea of its form. Then the material to be used will give him further ideas and even stimulate him in planning some very interesting forms. The best craftsmen work with the materials and never against them. It must be remembered that an honest use of materials is a basic principle. Each material has its fine qualities which the craftsmen must recognize and use to the fullest advantage. Clay must look like clay—wood must look like wood—leather must look like leather, paper must look like paper—stone must look like stone, etc., etc., and in each material there is unlimited possibilities. It is not worthwhile to try to falsify materials, that is, to make it look like what it is not.

The tool used with the material often gives a very desirable quality. Sometimes finger marks on the surface of hand built pottery are very desirable as are those on a piece of pottery made on a wheel.

A piece of handwork may function well enough and show an honest use of materials but there is more to think of. This is where design begins with many people. Such things as proportion, contour lines, color, kinds of edges, the surface texture and applied decoration must all be decided upon. In each subject and each material these will be different. The craftsman will want to carry his ideas of refinement as far as his experience will permit. Many of the best hand arts today have little if any decoration. Decoration applied to finished objects is a serious thing and many a form created would have been better unadorned. The thing to remember here is that the best decoration grows out of the material and construction. Decorations must agree with and be a part of the uses, form, materials and structure. It must be a but one factor in the unity of all those factors which are to be considered—each contributing to a form which is in tune with human needs and sensibilities. It is thru good designs that craftsmen and industrial designers can contribute most to social welfare and the growth in better living.



THE MURDER OF EDITH CAVEL

A Lithograph By Bellows. (Art Institute of Chicago.)

GEORGE WESLEY BELLOWS

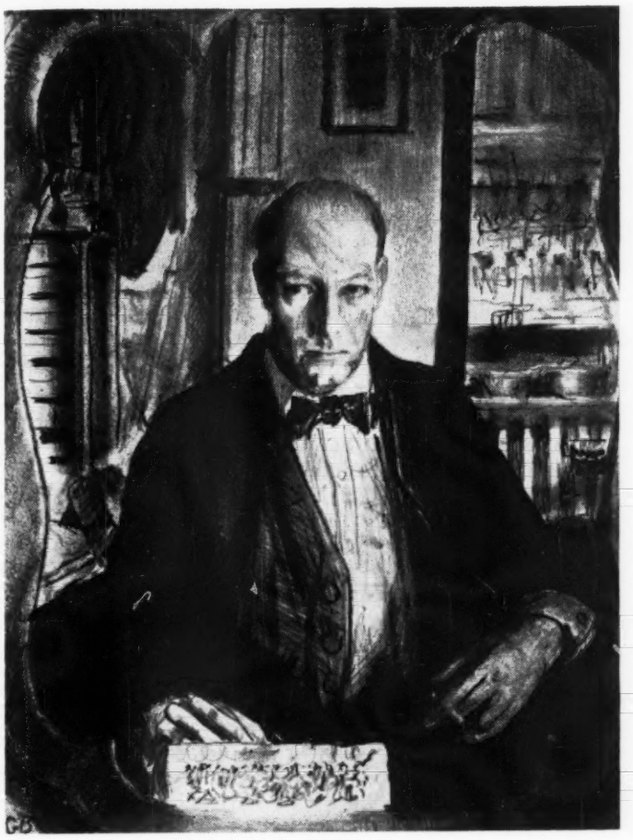
By FREDERICK A. SWEET

● During the first decade of the present century, American painting went through a dusty period of revitalization. Of the artists at work during these years, none made a more vigorous contribution than George Bellows. He appeared in New York in 1904, a gangling athlete from Ohio with a portfolio of schoolboy drawings under his arm and an unassailable determination to make his mark as an artist. His early efforts were tasteless and crude imitations of Howard Chandler Christy, James Montgomery Flagg, and Charles Dana Gibson—scarcely material to impress any worthwhile art teacher—but Robert Henri was keen enough to sense Bellows' potentialities. In a remarkably short space of time, the Gibson-like drawings gave way to brilliantly executed canvases which set the art world humming. The baseball player from Columbus was a success. Bellows' affability, self-assurance, and dogged independence would have enabled him to accomplish almost anything he set out to do.

George went through the public schools just as almost all other boys in Columbus did, graduating in 1901 from Central High School, where he showed marked athletic prowess. He was listed on the staff of the paper as "George Wesley Bellows—Artist," having executed the masthead decoration. Though the design is no more distinguished than the work of any other high school boy, the idea was already established in Bellows' mind that, despite his being an athlete, he was destined to follow a career in the arts.

He entered Ohio State University in the fall of 1901, continued with athletics and likewise enlarged his activities as an artist through various types of illustrations for the college papers, *The Lantern* and *The Makio*. In addition to this, he sang second bass in the Glee Club and played the drum—two forms of self-expression he indulged during the rest of his life. Another great passion started at this time was compiling scrapbooks. At first these were largely composed of newspaper clippings of athletic events but later included accounts of art exhibitions, reproductions of work he admired, and of course his own press notices.

By the time Bellows was in college, he felt the need of earning money in the summer and was able through his work on



A SELF-PORTRAIT OF BELLOWS IN LITHOGRAPH
(Cleveland Museum of Art)

the college papers to get a job doing illustrations for the *Columbus Dispatch*. In this way he saved five hundred dollars, which gave him a talking point when he decided to give up college and go to New York to study art.

His closest friend in the Ohio State faculty was a professor of English. Joe Taylor, as he was familiarly known, was genial and outwardgoing, just the sort of man to appeal to Bellows. In addition to this, he was an amateur painter considerably above the average in ability. He encouraged George constantly and was probably the strongest single influence at the outset of his career. By the end of his Junior year, Bellows decided that getting started in a good art school was more important than waiting another year to obtain a college degree. Joe Taylor undoubtedly supported him in this viewpoint.

In the fall of 1904, George Bellows left his home town for New York with a reluctantly obtained parental blessing, a modestly sufficient sum of money, and all the self-assurance in the world. As he knew of Robert Henri who hailed from Cincinnati, he enrolled in the New York School of Art.

Bellows worked earnestly and furiously in Robert Henri's classes and in a relatively short time was receiving commendations from his teacher for skill in direct painting. Henri advocated this method instead of working from a preliminary sketch because it allowed for greater freedom. On settling in New York in 1901, Henri was full of enthusiasm for the liberal painters of Europe whose work he had been studying during trips abroad for the past dozen years. His great contribution to the development of American art lay in his ability to electrify his classes and instill in them an interest in humanity and faith in themselves. Throwing aside all academic methods of teaching, he got his students excited over Courbet and Manet, showed them the methods employed by Rembrandt, Hals, and Velazquez, taught them to see the importance of their own countrymen, Eakins and Ryder, and even read Walt Whitman aloud to the class. All this was extremely revolutionary thinking in the first decade of our century. Henri was not actually such a progressive painter; his ideas were radical and he had the rare ability of instilling enthusiasm in others. As a teacher, he was a genius.

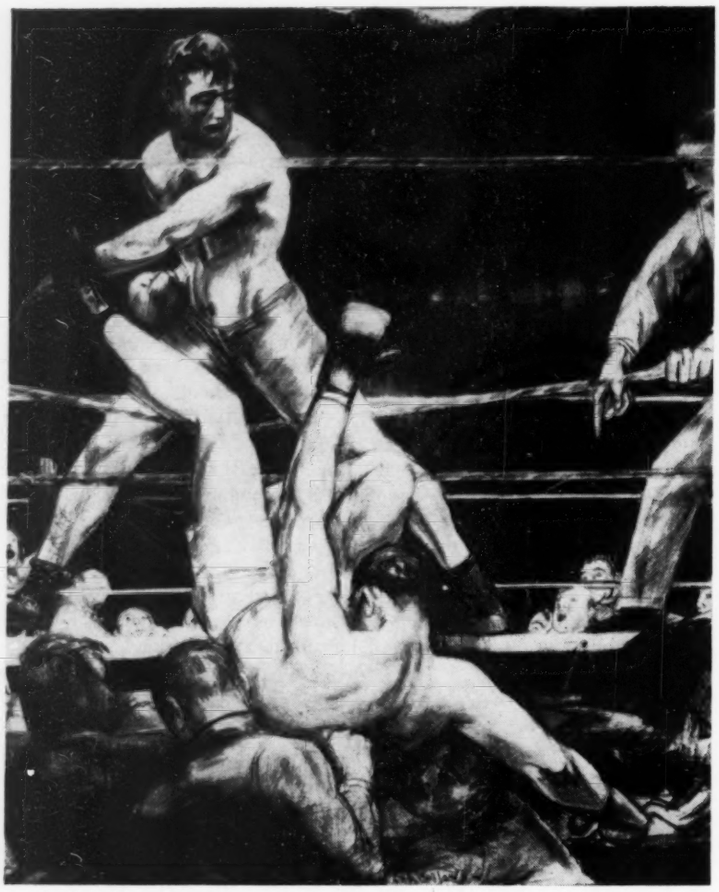
Bellows' nest egg could not last forever, so he sought out means to augment his income. He earned a modest fee as soloist in church choirs on Sunday and played professional baseball in Brooklyn.

In 1906 he took a studio in the Lincoln Arcade at 1947 Broadway. Robert Henri started a school of his own in the same building after leaving the Chase School. This made it convenient for Bellows to obtain criticisms even after he ceased being a regular student. His first portrait, the Cross-Eyed Boy, was painted in the studio that summer, less than two years from the time he left Columbus, and was exhibited with two other portraits before the year was out. He was fascinated by the preparations for building the Pennsylvania Station, and in February, 1907, completed the most successful of his early outdoor scenes, Pennsylvania Excavations. This was shown in 1908 at Carnegie, together with his first fight picture, and marked his debut at Pittsburgh's great International.

Though he had painted a rather ponderous female nude in his studio in the fall of 1906, his first important picture of the human body in action was inspired by the kids he saw swimming in the East River and the Hudson. In 1906 he painted River Rats, a group of boys swimming in the Hudson off the base of a precipice. This was shown in the National Academy in 1907, his first picture exhibited there.

By 1909 Bellows had really hit his stride. On April 15, he was advised of his election as Associate Member of the National Academy of Design—the youngest man to receive this honor.

Half a block down West 66th Street, just across Lincoln Square from his studio, was Tom Sharkey's club where professional prize fights were staged. As paid boxing was illegal, ring managers got around the law by declaring their establishments to be clubs. The most popular of these was run by Sharkey, a former sailer and ex-pugilist. Here Bellows spent many hours watching fighters in action, after having his interest in the sport aroused by Ed Keefe. Being a ball player himself and a great admirer of sports, he got a big thrill from observing trained athletes at work. This to his mind constituted a really worthwhile life class. His three early fight pictures were all inspired by scenes at Sharkey's. Club Night (then called Stag at Sharkey's) was painted the summer of 1907, and in quick succession from August to October, 1909, he completed Stag at Sharkey's (then called Club Night) and Both Members of This Club. In 1922, when the Cleveland Museum bought Club Night, they thought Stag at Sharkey's a more provocative title so the names of these two canvases were switched. Most people have forgotten this fact and Stag at Sharkey's is now associated in everyone's mind with the Cleveland picture. As the fighters were not identified and were not in any case famous pugilists, the artist gladly agreed to the exchange of titles. The combatants in Both Members of This Club are believed to be Kid Russell and the Negro fighter, Joe Gans. Bellows, still only three years out of art school, became the most talked about artist in New York. Such violent action and dynamic force had never been expressed in American painting before. Thomas Eakins, to be sure, had painted three or four fight pictures, such as Taking the Count and Salutat, both of 1898, and Between the Rounds, done the next



DEMPSEY THROUGH THE ROPES — A DRAWING BY BELLOWS
(Metropolitan Museum of Art)

year, but they were not scenes of action. He had carefully observed many boxing matches in order that the details of his paintings would be correct, but he never attempted to show the fighters in actual combat.

Added to the fight pictures were vigorous scenes, such as Blackwell's Bridge, the Lone Tenement, and his lyrical Summer Night, Riverside Drive. Contrasts such as these were to characterize Bellows through his whole career.

In January, 1909, Bellows went to an old ramshackle farmhouse in Zion, New Jersey, for a few weeks with Ed Keefe and Eugene O'Neill, the playwright, who had known Keefe since boyhood in New London. "O'Neill spent most of the time on the woodpile and dashing off random bits of poetry while Bellows and I splashed paint over the surrounding country. As I recall, Bellows returned with about twenty-five completed canvases." Mr. Keefe thus described the Zion trip and also recalled that at this period George worked with Everett Shinn redecorating the Belasco Theater on 42nd Street. "Bellows was a bear for work."

Though Bellows was an Associate Academician, he was one of the leaders in liberal artists' organizations and helped arrange the Independent Artists Exhibition which opened at 29-31 West 35th Street on April 1, 1910. Over two thousand people attended the opening of what was the most sensational American show up to that time. Two hundred and sixty paintings were included, as well as 344 drawings and a group of sculpture.

In the fall of 1910, Bellows was appointed to take F. Luis Mora's morning life class at the Art Students' League. He was also made a Life Member of the National Arts Club and had a one-man exhibition at the Madison Galleries on Madison Avenue and 42nd Street.

During the summer of 1910, he was busy doing over his newly acquired house at 146 East Nineteenth Street, which his father had helped him finance, and was converting the third floor into a studio. On September 23, he married Emma Louise Story of Upper Montclair, who had been a fellow student at the Chase School. They spent a brief honeymoon at Montauk Point where the sketch was made from which Shore House was painted.

Being busy with teaching and getting settled in the Nineteenth Street house, Bellows had no such productive year as in 1909. The following summer his wife spent with her family in Montclair; their daughter Anne was born September 8. Bellows managed to pay a short visit to the Henri's at Monhegan Island, Maine, his first trip to New England. This was a favorite resort for artists who admired the rugged open seacoast and had come into prominence when Rockwell Kent spent the winter of 1907 there. Kent, though born the same year as Bellows, had begun his art training earlier and was the envy of the newer students at the Chase School. Bellows was a great admirer of Kent, and was considerably influenced by him in his early work. This is especially apparent in Monhegan scenes where identical subject matter is treated in much the same way.

As his father was ill, he took his wife and small daughter out to Columbus for the winter. While there, he used the studio of the Pen and Brush Club and did several portraits including Mrs. Harry Arnold, a leader in the art movement which resulted in the founding of the Columbus museum. Her portrait is conceived with an elegance and dash seldom seen in his work. He did a fine, spirited, informal portrait of his great friend Joe Taylor and an impressive full-length of Dr. William Oxley Thompson, President of Ohio State. This was the best of his official portraits, though it was "official" only in pose, for it was not a commission.

One of his most charming pictures was A Day in June done in Central Park soon after returning to New York. This has much of the elegance of feminine costumes that we associate with early paintings by William Glackens and has an almost French smartness which is not often encountered in Bellows.

In 1913 he was made a full member of the National Academy. This interested him less than might be supposed, as he was allied with all the liberal art movements and after 1918 he ceased to exhibit at the Academy. He was, however one of the organizers of the Armory Show in 1913 and exhibited five oils and four drawings in this first great showing of international modern art. In 1916 he also worked with Henri, Sloan, and Kuhn to found the Society of Independent Artists.

During the four summers of 1913 to 1916, the Bellows went to Maine, spending two seasons at Monhegan, one at Ogunquit, and the last at Camden, with excursions to the islands of Matinicus and Criehaven. From these years come many of the best sea pictures, often small in size but monumental in feeling. These were happy summers spent in the company of artist friends such as Robert and Marjorie Henri, John and Dolly Sloan, Leon Kroll, Randall Davey, and others. "Grandma" Bellows was often with them and the second daughter, Jean, born April 23, 1915, spent her first summer at Ogunquit surrounded by her family's artist friends. Later at Woodstock they enjoyed having their old friends Elsie and Gene Speicher as near neighbors.

In March, 1915, the *Metropolitan Magazine* commissioned Bellows to go to Philadelphia with John Reed, the American liberal who was later active in the Russian Revolution, to cover the activities of the evangelist, Billy Sunday. Bellows did two drawings and the next year completed a large paint-

ing, The Sawdust Trail, which is a sharp commentary on mass hysteria and shows his satirical side, seldom apparent in his paintings, though often present in drawings and lithographs.

For a change of scene, the Bellows were induced to spend the summer of 1917 in California at the art colony in Carmel. One of his best sea pictures, the Sand Cart, was done there. On the way back, they spent a month in Santa Fe, but Bellows disliked Indians and was not at all at home in the Southwest. This was an experience he was glad to have over and he never went west again.

The two summers, 1918 and 1919, were spent on a farm at Middletown, three miles out of Newport, Rhode Island. Again this was the period of producing many fine small pictures. From sketches made here, he painted the big Tennis at Newport and he also did the two portraits of Mrs. Chester Dale, who came down from New York to pose for him.

Bellows became very much interested in the color system of Hardesty G. Maratta, a Chicago painter who worked out a system whereby a full range of 144 tones was arranged on a zinc palette, thus obviating the necessity of an artist's mixing colors while at work. This appealed to Bellows who liked to dash into a painting, once he had started, and wanted to have everything at hand to work with. He never used a hand palette, always had a large palette placed on a table at a considerable distance from his model. In the early years, he often used a tin or zinc palette, then a wooden one, later a marble or glass tabletop. He was very active while painting, would go up to look at his model closely, rush back to his easel and make a few strokes, then consult the model again.

In the fall of 1919, Bellows went to Chicago to teach for a term at the School of the Art Institute. According to those who studied with him, he was the most vital force that ever entered the school. He did not teach so much about the technique of painting, but he filled his students with enthusiasm, taught them to have faith in themselves and to go at their problems in a direct, unhampered manner. He passed along the methods of Robert Henri delivered with the full Bellows' punch. This delighted his students but annoyed his fellow teachers. At a reception at the Arts Club in Chicago, he met a charming old lady, Mrs. Tyler, only four feet ten inches tall, who was as remarkable for her graciousness and her wit as she was for the elegance of her old-fashioned costumes. Bellows induced Mrs. Tyler to pose for him first in a wine silk dress of the late sixties and then in her wedding dress, a beautiful creation in cream satin and lace. Though among the most distinguished portraits Bellows ever painted, the Tyler family did not consider either of them good likenesses so they were known simply as "Mrs. T."

1919 was an active year in which he painted with all the impressive simplicity of a Venetian master the very solid portrait of Waldo Peirce, completed the rather stagey but elegant Tennis at Newport, and in May did Gramercy Park, another of his delightful park scenes. That summer at Woodstock, surrounded with his whole family, he painted Aunt Fanny; Elinor, Jean, and Anna; as well as the portrait of his mother now in the museum at Columbus. These simple, sturdy characterful women in their tidy black silks make splendid company for the aristocratic and keen Mrs. Tyler. The dignity and grandeur of elderly women had not been more magnificently expressed in American painting since Copley.

In 1918 Bellows became interested in Jay Hambidge's theory of dynamic symmetry which he found no difficulty in understanding as he had been interested in higher mathematics while at Ohio State. He said, "I have no desire to destroy the past. I am deeply moved by the great works of former times, but I refuse to be limited by them." He went on to say, "There are no successful pictures without a geometrical basis." Hambidge's theory was supposedly merely a revival of the principles of design used first by the Egyptians, then by the Greeks, according to which all good compositions can be reduced to a basic geometric law.

THE DRUNK — A DRAWING BY BELLOWS
(Addison Gallery of American Art Phillips Academy, Andover)

During the spring and summer of 1922, Bellows was busy building his own summer place at Woodstock and there was little time left for painting. The most important output of that fall was The White Horse, a picture with a mystical quality about it that is impressive and haunting.

The following summer at Woodstock he worked up to another of his intensely productive periods. Emma and Her Children, Emma in Purple Dress, and Fisherman's Family were all outstanding examples of sympathetic renderings of his wife and children, the last of the group being the memory of a summer, spent in Monhegan ten years earlier, as recalled to him by a photograph. These pictures are painted with such elegance and suavity that it is hard to think of their creator as having any connection with the prize ring. While three years earlier he had portrayed so skillfully the inherent qualities of elderly women, he now showed all the freshness and beauty of his lovely wife and children. Though it has often been said that he was inspired by Renoir's painting of Madame Charpentier and Her Children in the Metropolitan Museum, the similarity extends scarcely beyond the general arrangement. Bellows' composition, Emma and Her Children, has none of the sparkling flavor of the French master and no attempt was made to ape Impressionist technique.

His methods are entirely his own, the mood is introspective rather than gay, intimate but not worldly.

Besides these in October he completed The Crucifixion. This was his only religious picture, and was inspired by his reading some newly published documents which supposedly gave a Roman centurion's reaction to the actual scene. Bellows' conception is unconventional in arrangement and dramatic in the extreme. Having no precedent to follow in organizing such a composition, he fell back on various European sources. The Crucifixion itself has more than a little of the flavor of Rubens about it, and the nude figure in the right foreground is straight out of El Greco. At the left stands a very mannered figure whose shrunk-on clothes come from both Greco and Mantegna, but by way of Rockwell Kent. Forceful and arresting though it may be, the picture is weakened by overacting and false gestures. Despite this, the violent circular movement of the composition is so compelling that one cannot fail to be impressed.

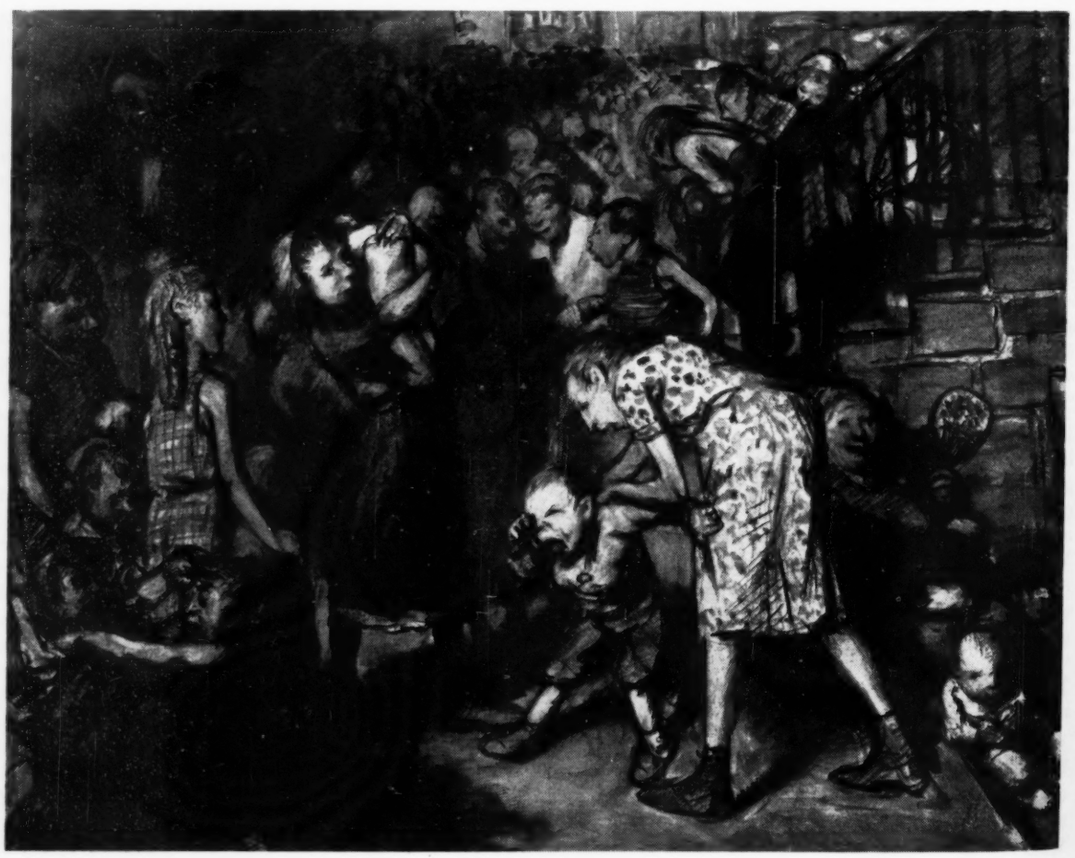
His intense activity continued on through 1924 with several large canvases. The Picnic is a good example of his lyrical mood at this time, when he made use of curious shades of blue and green—sometimes referred to as his anilyne dye period. His figures become stiff, much simplified and mannered, in fact almost abstract. He experimented with various arrangements, often not too successfully, such as Two Women, a sort of modern version of Sacred and Profane Love, showing a nude and a fully clothed woman on a sofa. The effect is awkward and inept. Mr. and Mrs. Wase, an elderly native Woodstock couple, seated on a Victorian sofa, are stiff and "posed," lack the intensity and dignity of his other portraits of old people, such as his mother or Aunt Fanny. Bellows was commissioned by the New York *Journal* to cover the Dempsey-Firpo fight in Jersey City on September 14, 1923, at Boyle's Thirty Acres, and made sketches on the spot. He also did a lithograph of the subject and ultimately the painting, but in each successive version he lost both freshness and vitality. None of the force of the early fight pictures is left. Ringside Seats, though not an action picture, is far more convincing in giving the excitement of the prize ring.

In July, 1924, he painted his younger daughter in a dress of the seventies which had been given her by a southern woman. Lady Jean is inevitably an appealing picture and shows Bellows' constant ability to depict children sympathetically. Late in the fall he was busy working with Marie Sterner on an important one-man show which was scheduled for a February opening at Durand-Ruel's. Much of the time he did not feel well but was too disinterested in his own well-being to have any careful check made. Then came the sudden seizure with acute appendicitis. Even the skillful surgery of Dr. John Erdman could not save him. He died January 8, 1925.

On January 10 the *New York Times* ran the following editorial:

"It is a misfortune not only for his many friends but for America and art that George Bellows should have died before his work was done. He had the experimental temper from the first to last. He was continually seeking new solutions of the ancient problems which which every artist is confronted, continually interested in and hospitable to fresh theory, and in all his ventures and speculations he was consistently himself. He was a valuable driving force in art and his talent was great. Time can only enhance the effect of his sound craftsmanship and personal vision."

Bellows believed that there was truly great art in his time but also lamented the fact that it was not sufficiently a part



CLIFF DWELLERS

A drawing by Bellows. (Art Institute of Chicago.)

of everyday life. In a long letter he wrote to an art critic, but never sent, he remarked, "I am glad to believe that we have among us examples of greatness, that I am contemporary with some of the world's great characters, that I even know personally some of its greatest painters . . . What this world needs is Art, Art, and more Art. Art in social, civic, economical relations, in religion, in government. We have a vast deal of science, of flying machines, singing, talking, moving, breathing, tasting, smelling, feeling machines but a great emptiness of imagination, a great barrenness of beauty."

To say that Bellows died at the height of his career is to imply that, had he lived, he would have begun to deline. Such a vigorous person could not help but continue to produce. What sort of work he would have done can only be speculation; we must judge him on the record he has left us. It has definite meaning to us today but must also be considered in relation to the tastes of the period in which it was produced. He began painting during the opening years of a great revolt in American art and lined up with the New York realists who depicted in vigorous terms the life they saw around them. None was more dynamic than Bellows, but there was one great difference—he was never vulgar, sordid, nor in questionable taste. His world, be it the East River gamins or the bullies of the prize ring, is healthy and active. For all his free and easy manner, he had enough Methodism in his background to keep him on the normal and proper side almost to the point of prudery. The burlesque queen and the prostitute, the gambler and the man-about-town did not enter his side of New York. He was a family man and worldly habits were not to his taste, aside from the fact that he was a constant cigarette smoker. Nonetheless, he enjoyed amusing parties, went in for violent arguments with conservatives like Joseph Pennell, and was full of horseplay. Marie Sterner said of him in a manuscript never published, but written shortly after his death, "The absence of tempermental indulgences in Bellows, his sense of order, and general demeanor in accordance with good citizenship, made him a personality of exceptional interest among artists, where so many felt it incumbent upon them to have all manner of idiosyncracies." She goes on to speak of the most entertaining parties at the house of Everett Shinn on Eighth Street, where they all met. "Bellows was one of the celebrities to take part in the tryouts of Shinn's extraordinary burlesques, that were later produced on the regular stage with great success. Those that I remember best were 'The Prune Hater's Daughter' and one entitled 'More Sinned against Than Usual.'"

He was active with the Independents and in the Armory Show of 1913, the biggest bombshell that ever struck the American public and one that had far-reaching influence on the American artist. Fired with patriotism during the first World War, he did numerous paintings and drawings, but most of these were not among his best work. Edith Cavell was the most famous of his war subjects and remains the best.

In 1916 he took up lithography. This, together with dynamic symmetry which he began to study soon after, resulted in his paintings being less direct in the Henri manner, more deliberately planned as to design, and more linear. Heavy impasto and wide brush strokes gave way to more carefully considered texture and more emphasis on drawing.

Bellows was always an unconventional colorist and has been accused of having no color sense at all. This is scarcely true, though he never had as much taste in color as he did in design. His early color came direct from Henri back of whom were various European influences—Courbet, Manet, the Munich School. By 1910 his palette lightened considerably with black, dark browns or greens contrasting with white and grays. His interest in the Maratta palette resulted in the use of a greater variety of tones but also probably accounts for his color aberrations. He was fond of experimenting, the results of which were sometimes unfortunate. Arsenic green and aniline blue were unhappy choices which are disturbing elements in pictures like The Picnic and Dempsey-Firpo. In Lady Jean, however, he has integrated the colors very skillfully.

He was an American and had great faith in his fellow Americans. He died in the midst of the furor of a post-war age when prosperity was sweeping up to a tragic climax. The theatre and concert stage were full of activity and the art world not far behind. Katharine Cornell appeared in the *Green Hat*, Charlie Chaplin in the *Gold Rush*, and Greta Garbo, the devastating Swedish movie actress, arrived in Hollywood. The *Chauve Souris* was here from Moscow, Igor Stravinsky was acclaimed the leader of modern music, the Lunts were delighting New York in the *Guardsman;* while Fred and Adele Astaire danced to fame in *Lady Be Good*, Beatrice Lillie and Gertrude Lawrence brought down the house in the first American appearance of Charlot's *Review*. Ivan Mestrovic, the Slavic sculptor, had just held a successful exhibition in Brooklyn, and Ignacio Zuloaga, the Segovia painter, packed in 70,000 visitors in four weeks at the Reinhardt Galleries. *Vanity Fair* remarked that he "successfully revived the glory of Spanish painting and rivaled the triumph of his great predecessors, El Greco, Velazquez, and Goya."

Bellows had all this to compete with at a period when the product from France, Spain, England, Russia, and Sweden was far easier to sell than the home-grown article. Despite this fact, American art was on its way to a position of respect. Bellows, more than any other artist of the day, was responsible for the gaining of that respect. He attained an eminent position early in his career, then, during the remainder of his life, steadily enlarged his reputation, which, during the twenty-one years since his death, has not wavered. His position today is more solid than ever, due to the fact that sufficient time has elapsed for us to be able to see him objectively in his proper relationship to the whole development of art in America. Free from sentimental or personal consideration, we can discount his failures as plausible experimentations and judge his best work for its own inherent qualities. The shock value which brought many of his pictures to prominence when first painted is no longer a potent factor. What is important for us today is that he caught the brute force of the prize fighter, the ruggedness of the country pasture, the dignity of old age, the essence of childhood and recorded them appropriately not only for his own generation but for all time.

Note—This article is condensed from one wrtten by Frederick A. Sweet for the catalog of the George Bellows Exhibition at The Art Institute of Chicago. It appears here by permission of that Museum.

PAINTING CLASS AT LINCOLN UNIVERSITY AT WORK UNDER JAMES D. PARKS, INSTRUCTOR

An Experiment in Painting the Local Scene

By JAMES D. PARKS
Head of the Art Dept.,
Lincoln University
Jefferson City, Missouri

● After a number of years of teaching my art classes in the academic way it was decided to turn them toward regionalism. A severe regimen of cast drawing and a heavy diet of academic still-life painting, while at times producing some skillful examples of naturalism, proved dull and somewhat tiresome to most of the students. The problem was to find a more spontaneous and enjoyable approach to painting.

Being myself academically trained I had looked with considerable doubt at both regionalism and the more extreme modern art. However in 1935 Thomas Hart Benton came to our town to paint his now famous murals in the Missouri State Capitol and I had my first personal contact with the Regionalist movement and its most celebrated practitioner.

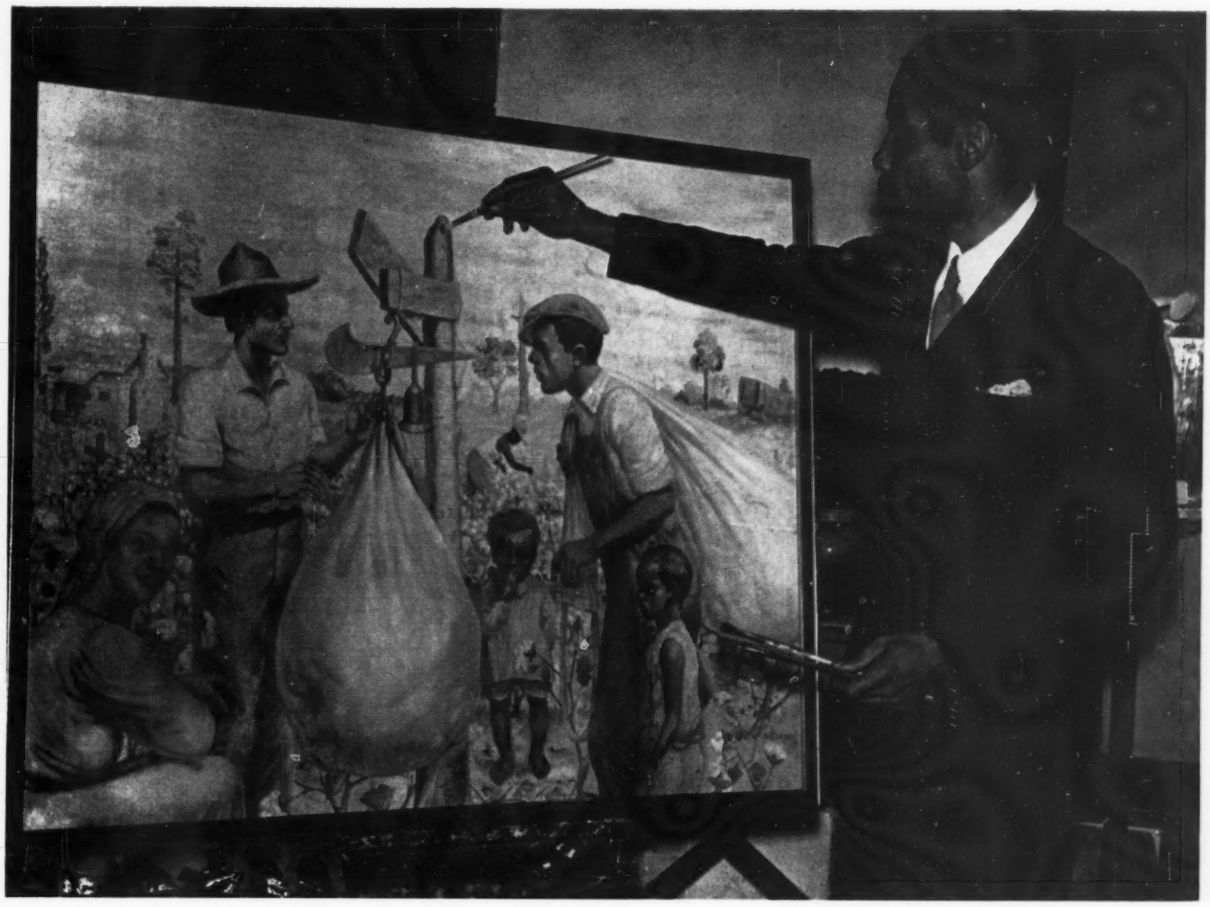
I watched Mr. Benton from day to day as he progressed for many months on his gigantic murals and studied his sketches for this great work. At the close of day he would descend from his lofty scaffolds and talk with me on occasions about his murals. These powerful if highly controversial murals had a potent influence upon me. Mr. Benton commented, perhaps in defense of his bombastic color, that murals should be more than glorified wallpaper.

In 1940 I went to the University of Iowa to pursue a master's degree in painting and there observed Grant Wood, his paintings and lithographs at first hand. I was by now becoming more convinced of the validity of regional painting.

Subsequent study at Iowa under Philip Guston, the 1945 Carnegie winner; Jean Charlot, the eminent painter and lithographer of the Mexican School; Kenneth Loomis, now head of the art department at Illinois Wesleyan; and observation of the work and teaching of Fletcher Martin completely won me over to the more modern movements of painting although none of these men were Regionalists.

Lincoln University is similar to hundreds of small "Siwash" colleges of the American scence, being somewhat unique from most only in the fact that due to the color caste system prevailing in Missouri its students are limited to persons of African descent. Our art department is small consisting of two large class rooms, fairly well equipped and only one teacher.

The American Negro has a rich background in the fine arts as evidenced by the Egyptian civilization which was highly Negroid in character and by the African sculpture and masques which so profoundly influenced Picasso, Modigliani and modern art in general. The American Negro, hundreds of years away from this heritage and his African traditions, has absorbed American culture and his blood has been diluted



"MISSOURI SHARE CROPPERS," PAINTED BY GRANT CARTER AT LINCOLN UNIVERSITY

Mr. Carter is an advanced painting student under Mr. James D. Parks

with many racial strains but there still lurks within his breast the racial impulse to create things. Paul Gauguin, the great post-impressionist, according to no less an authority than Thomas Craven had a trace of Negro blood through his maternal grandmother and some critics attribute his marvelous sense of color to this fact.

In the Fall of 1943 my pupils were directed towards a combination of regionalism and expressionism. The intention was not in producing an eclectic school of embryo painters busily engaged in imitating the spiraling El Grecoesque Ozark farmers of Benton, the conventionalized Iowa landscapes of Grant Wood nor the stormy Kansas scenes of Steuart Curry. For that reason very few examples of regional painting were shown the students at first.

Instead, it was intensely interesting to understand the motivating impulse and philosophy that brought about the distinctive styles of Wood, Benton and Curry. That philosophy is to limit painting largely to scenes with which the artist is most familiar, usually in a definite geographical region, and painting these scenes in highly personal manners without regard for European schools and clichés. Although some of the more important critics were already clamorning that regionalism was a popular, chauvinistic and sterile art that already had exhausted its extremely limited possibilities in the thirties. Whatever might be wrong with the paintings of Wood, Benton and Curry the movement's philosophy of that movement seemed sound and opened the way for a truly American art. My interest was stimulated into exploring possibilities for new interpretations of Regionalism.

In this approach a ground work in good drawing was essential. However, in the actual painting the students were given unlimited palettes and unlimited choice of subject matter and technique. They were encouraged to paint "as they felt" and the response to the medium was to be governed "by their inner feeling". The philosophy of Regionalism rather than their styles was emphasized.

The segment of the American scene that was most popular with my class was the local Negro ghetto—a curious contradiction of American democracy. Rigid patterns of color segregation, social taboos and native Fascism have produced the 'Negro Towns' so widespread throughout America.

Usually the Negro ghetto is situated on the wrong side of the railroad tracks and consists of a jumble of ramshackle shanties and sordid shacks, run-down beer taverns, dimly-lit "eateries" and raucous "juke joints" situated on rough and unpaved streets. The residents are chiefly domestics and laborers because of job discriminations. Here is rich

Shown at Atlanta University's Fourth Annual Exhibition.

Second prize in oil paintings 1945 Missouri State Fair.

Exhibited in 1945 Nelson Museum Kansas City.

Reproduced in TIME, April, 1945

CARTER'S LITTLE FILLING STATION • A painting by Pauline Clay • A pupil of James D. Parks.

and colorful material for not only regionalist but also social protest artists.

Negro personalities in the ghetto have proven rich material for American painters from Eastman, Bingham and Homer down to Benton and Curry. Our students went on sketching trips bringing back fascinating pencil sketches and water colors which after criticism for composition furnished the basic material for the pictures that were to come. From the very first the increase in interest and enthusiasm of the students were plainly evident.

When the sketches were transferred to canvas the styles were varied and unusual. The swirling and impetuous strokes of Van Gogh had evidently entranced several of the students. One, a meticulous and skilled draughtsman, adhered to academism and interpreted regionalism in that style. Some were more or less primitive but most were lively in color, spontaneous and free in stroking. Only the academist was restrained in color and stroking.

After a year of production we began to exhibit with some interesting results. Pauline Clay, a girl of considerable originality, produced a lively little painting which she called "Carter's Little Filling Station" which was painted both with brush and palette knife as she felt without much regard for "artistic tradition" or "influences". The painting was awarded the second prize in painting at the Missouri State Fair last summer. It was also chosen by the jury for inclusion in the very select annual Missouri Exhibition to be shown at the St. Louis Art Museum and the Rockhill Nelson Museum in Kansas City.

"Carter's Little Filling Station" was shown at an exhibit at Atlanta University and caught the eye of "Time Magazine" which published it in its art section of the April 9, 1945, issue with the comment, "it was a colorful, almost odorous roadside scene, strongly reminiscent of the loamy, lopsided landscapes of Thomas Hart Benton". The painting will also be reproduced in a new civics text book, "Living in Our Communities" to be published by Scott, Foresman Co., along with the works of Benton, Wood and others..

Frank Logan, another of our students, captured third prize at the Missouri State Fair for a nostalgic Missouri farm scene and was also successful in being accepted for the Missouri exhibition. Grant Carter, another student, won a prize for the best picture by popular vote at the St. Louis art museum, for his "Missouri Share-croppers".

The experiment has certainly been stimulating and has proven a "shot in the arm" for painting classes at Lincoln University. It is too early to predict if anything of importance will come from these young artists but recognition already received is highly encouraging.

ON TEACHING DESIGN

CHARLES B. BRADLEY

By CHARLES B. BRADLEY
Director of Art Education
State Teachers College
Buffalo, N. Y.

No one is more able to present the problems of design in their relation to the industrial arts than Professor Bradley, who is head of the Art Department at the Buffalo State Teachers College. His new book which has just appeared contains much help for the teacher of industrial arts and other. It is entitled "Design in the Industrial Arts"

● During the development of the industrial revolution, design became separated from production and the "fine arts" were divorced from the useful arts. Design fell to the level of cheap production because mechanics rather than artists were planning the products and the public was too interested in the possibilities of mass production to notice that the lower cost of production was attended by a lowering of standards of taste. Some discriminating manufacturers realized the need for greater beauty in their products and resorted to the application of ornament borrowed from the past in an effort to recapture some of the appeal of the old handicrafts. Decoration added to mechanical ingenuity was accepted as the recipe for improved design.

Unfortunately the art schools followed this lead and students were trained to draw and paint designs to be applied to the surface of articles of use. If the articles themselves were designed it was usually with the thought of enhancing the appearance by embellishment or by imitation of something admired in another object. We are still suffering from the effects of this false approach to design, a kind of surface design which is largely ornamentation, often misapplied.

Manual training and industrial arts teachers have generally had little art education and have too frequently fallen into the practice of copying designs for their shop projects from books and magazines without discrimination. Designs which appealed to them because of novelty were frequently repeated where there was nothing else to recommend them. We need a new approach to design in which structural qualities are emphasized more and decoration less since beauty of form, structure and material may render ornament superfluous. Since the beginning of this century the designers in industry have made great progress in this new direction but our schools lag behind.

Function or purpose, materials, and processes of production are the essentials of good appearance when these are considered in relation to the principles of design. A study of the qualities of materials, their honest use without imitation and with frank recognition of the appeal of texture and color contributes greatly to beauty of product. It is a much finer thing to shape things to beauty of proportion and form than to conceal these with ornament. Modern machines can produce precise shapes and flawless surfaces impossible in the handicrafts. Our wealth of new synthetic materials and scientific developments call for new forms of abstract beauty unlike anything used in the past.

Art education today must be in modern terms. Drawing on paper is not as good an approach to realistic design as experimentation with three dimensional material. A knowledge of the mechanics of production and familiarity with the characteristics of various materials may be more fundamental than skill in historic ornament or in designing on paper. The consumer needs to know what is basic in this field in order to select purchases wisely and in good taste. We are all involved in any effort to improve the beauty of our environment; designers, producers, jobbers, retailers, and purchasers.

Any education which is to be effective must make the right approach and must be in the terms of our own day. It may well be that the most significant art to be produced by this industrial age will be in commercial and industrial design.

Students of El Tejon School, Kern County, California, display their model airplanes and jeeps which they constructed as part of their unit on airplanes, called "Wings Over the World." El Tejon is a three-room school, and the unit was worked out by the sixth, seventh, and eighth grades. Mrs. Anne Rich, their teacher, guided them in planning and working out their activities.

AIRPLANE STUDY

A CREATIVE OUTLET FOR CHILDREN

By HELEN B. DOOLEY
Supervisor of Art
Kern County Schools
California, and
ANNE RICH
Teacher, El Tejon School
Lebec, California

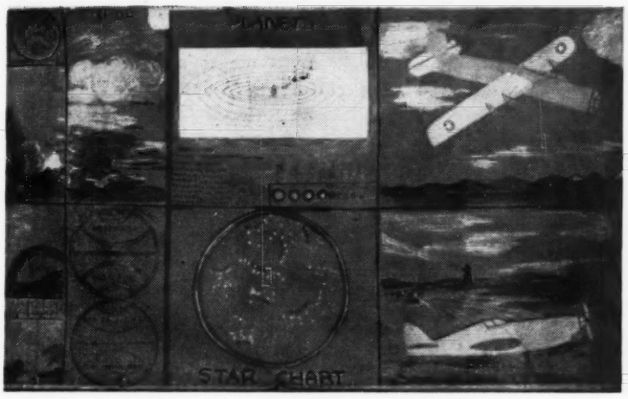
• "And what would you do about the 'airplane menace'?" queried one of our teachers in an elementary grade teachers' art meeting recently. "My children want to draw nothing but airplanes all day long!"

Well, why should we try to stifle a child's interest in something which not only attracts his eye but stimulates his intellectual curiosity as well? A few of our teachers have utilized this fascination for airplanes as a starter for classroom projects which have meant enthusiasm, satisfaction, and a great deal of worth-while learning for the children.

"Wings Over the World" was a unit of work planned and executed by a class of sixth, seventh, and eighth graders of the three-room El Tejon School in Kern County, California. This unit grew out of a club activity. The children had constructed model airplanes, had sought information and help from people in the community,—paternal and otherwise,—and had finished their models with beautiful craftsmanship.

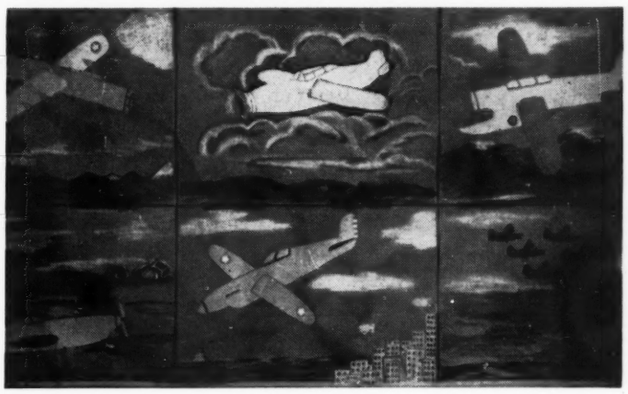
Constructing the model planes had provided the incentive, and from there the interest of the entire class was carried into a variety of problems and projects for a period of about three months. Pictures and clippings were gathered and a bulletin board about airplanes was arranged. Individual booklets and scrapbooks were assembled. Experiments were made and class reports were given. A demonstration and discussion of sound waves and radio was conducted by the father of one of the students. Another parent brought his own equipment to school and made recordings of the children's voices as a follow-up to a discussion of sound recording. Mrs. Smailes, the principal of the school, was called in as a consultant when the children made their own telegraph sets and experiments in electricity.

One of the most interesting phases of the unit was the study of the educational preparation which is needed in order to become a pilot, a navigator, or a bombardier. The children compared the basic training for each type of work,



ABOVE: *Weather, planet, and star chart as well as landing field are shown in an airplane mural.*

BELOW: *Various types of airplanes and conditions under which they fly are shown in the mural made by sixth, seventh and eighth grade students.*



and they even carried on a brief study of some of the phases of training, such as meteorology, the planets and stars, mathematics, and so on.

A large, colorful mural was the culminating project of the unit, and in it the children graphically summarized the main points of their study. As a background they used a roll of blue Revelour paper about twenty-five feet long, which was suitable to indicate either sky or water. Then the children proceeded to organize their ideas for the mural and block off the space on it accordingly, starting with an illustrated weather chart, a diagram of the planets, and a star chart. These they drew with wax crayon, adding white chalk (rubbed with the fingers) or cloud effects. The illustrations of the airplanes were cut from colored paper, which silhouetted distinctly against the blue background. The airfield with its equipment was drawn; then several of the most important types of planes were depicted in action,—flying over water, flying in air raids with light beams focused on them, etc. Night flying, landing of parachutes, a transport plane, and an airplane carrier were also shown. The ground crew working on the planes and a large polar map concluded the mural.

Obviously much careful planning had to be done by the children and teacher together thruout this unit; and reading, writing, and arithmetic were beautifully brought into it, with a functional purpose. Art was an essential part of the unit. Art served, as no other part of the project could, to express visually the children's ideas about the planes. Frequent class evaluations of the projects brought about a keen awareness of arrangement, color, and detail of design; so that art appreciation was a definite outcome of the unit. A radio program, which was written by the children after the unit was concluded, also expressed in the children's language a summary of how they felt about their air unit; and of course this provided additional use of language arts, involving composition, grammar, and speech.

We hope that other teachers will see the possibilities involved in school activities of this type which are built around

JEROLD MEEKS INSPECTS A FEATHERWEIGHT MODEL PLANE MADE AS A CLUB ACTIVITY.

•

EL TEJON SCHOOL
KERN COUNTY,
CALIFORNIA

•

MRS. ANNE RICH,
TEACHER

the insatiable enthusiasm of children. An outline of the unit follows:

"Wings Over the World"—A Unit of Study
Grades 6, 7, 8 El Tejon School, Kern County, California
Teacher: Mrs. Anne Rich

I. Motivation: Constructing model planes.
II. Research.
  A. How to make the model planes.
  B. Gathering pictures of planes and articles about planes from magazines and newspapers.
  C. Talks in the classroom by outside speakers.
    1. Sound waves and radio.
    2. Sound recording.
  D. Identification of airplanes.
  E. Map studies for air routes.
  F. Study of essential phases of preparation which are needed for:
    1. The Flying Crew.
      a. The Pilot.
        (1) Meteorology (weather).
        (2) Knowledge of the stars.
        (3) Mathematics.
        (4) Personal qualities essential: alertness, precision, perfect coordination, eyesight, health, cool-headedness.
      b. The Navigator.
        (1) Mathematics.
        (2) Charting courses.
        (3) Geography, etc., etc.
      c. The Bombardier.
        (1) Mathematics.
        (2) Precision in timing.
        (3) Knowledge of type bombs, sizes, etc.
    2. The Ground Crew.
      a. Mechanics.
      b. Mathematics.
      c. Signaling.
      d. First Aid and Fire Fighting.
III. Art Activities.
  A. Making the model planes.
  B. Polar maps with air routes, made by all children.
  C. Booklet making.
    1. Mounted pictures and clippings.
    2. Mounted written work.
    3. Mounted sketches made by the children.
  D. Mural
    (Media: Colored paper background; chalk, crayon landscape and figures; cut paper airplanes.)
    1. Weather chart.
      a. Atmosphere.
      b. Types of moisture.
      c. Clouds.
      d. Wind belts.
    2. Planets—relative sizes and distances.
    3. Star Chart—constellations.
    4. The most important types of airplanes.
    5. The landing field, direction of beams, etc.
    6. Flying over water.
    7. An air raid.
    8. Night flying.
    9. Parachutes—people and objects landing; parachute jumpers.
    10. Transport Plane.
    11. Airplane carrier.
    12. Ground Crew working on the planes.
    13. Polar map, showing air routes, etc.
IV. Science Activities.
  A. Experiments with electricity.
  B. Construction of telegraph sets.
V. Outcomes.
  A. Development of the research method of study; learning to plan an approach to a problem and to follow thru to a satisfying conclusion.
  B. Learning to work with others. Pupil-teacher cooperation in planning the unit, working out research and activities together.
  C. Individual and group expression in:
    1. Language arts experiences.
      a. Oral expression in reports from research.
      b. Written expression from research.
      c. Research experience: finding reference books, reading, etc.
      d. Grammar and handwriting experiences.
      e. Writing and presenting a radio program describing the unit.
      f. Oral expression in class evaluation of all projects.
    2. Visual arts experiences.
      a. Construction.
        (1) Planning, measuring.
        (2) Cutting, fitting, gluing.
      b. Making diagrammatic drawings of polar maps, weather charts, etc.
      c. Mounting page arrangements in booklets.
      d. Lettering.
      e. Making pictorial mural, expressing ways in which man uses airplanes.
      f. Evaluation of art projects.
      g. Appreciation of arrangement, color planning, mechanical design, proportion, balance, etc.
  D. Broad understandings and concepts about airplane travel, and the possibilities for airplane use in commerce, travel, and constructive phases of life, rather than merely in war.
  E. Understandings about mechanics of airplane construction, control, and upkeep.
  F. Broad concepts of the geography of the earth.

A chart for the language arts was made by young pupils

AN ART CLASS AT THE GREAT LAKES NAVAL TRAINING CENTER WITH MARTIN L. FRIEDMAN, S2/c AS INSTRUCTOR

NAVY ART CLASSES

By MARTIN L. FRIEDMAN, S2/c

● Since organized courses were being presented in language, science history, etc., at the Great Lakes Naval Training Center under the auspices of Educational Services it was decided by the officer in charge to attempt to give a similarly well organized course in art and its appreciation. The course was designed to extend over a period of eight weeks, its students to be personnel on the base.

Almost without exception, the class is composed of beginners, whose only work before along these lines consisted of spare time doodling. By the use of a model, the construction of the human figure is studied. At first, stick figure sketches designed to catch the motion of the pose are used. The students are prohibited from carrying these particular drawings through to a finished state. The primary task is to overcome the self-consciousness and fear of blank paper that students initially display. By reducing the human figure to a few lines and drilling the class in catching those few lines, the class develops a sense of motion and proportion. After a few classes, it can be noted that their sketches are much freer and more accurate, especially when they are given less time per sketch. They must catch the figure in basic lines. As the class advances in study, the warm-up session of stick figure sketching precedes each session. This is necessary in order to prevent the student from tightening up in his work and losing the ease that is so desirable in any drawing.

It is impossible to conduct the class on a strict schedule. The student's progress at varying speeds and, therefore, the instruction has to be aimed at the individual. And many of the students come to the class merely for enjoyment or a break from daily routine. It is necessary to get them more interested in doing the drawing than in turning out pretty pictures en masse. The class, it is stressed, is held for their enjoyment and not necessarily to turn them all into finished artists.

The idea has caught on. Through the education officer, a greater variety of supplies has been obtained, such as colored chalks, oils and easels. The group is now doing finished drawings, which are a vast improvement over earlier attempts.

The instructor encourages them to bring in their outside efforts for class criticism. Everyone in these sessions is invited to comment. Reproductions of fine paintings have been obtained, and by the use of a projector, each painting is examined for its composition, subject and general over-all effect. The discussion is very informal, and the students offer opinions freely. Naturally, a stimulating debate is inevitable every now and then, which only adds to the strong interest the class holds for the group.

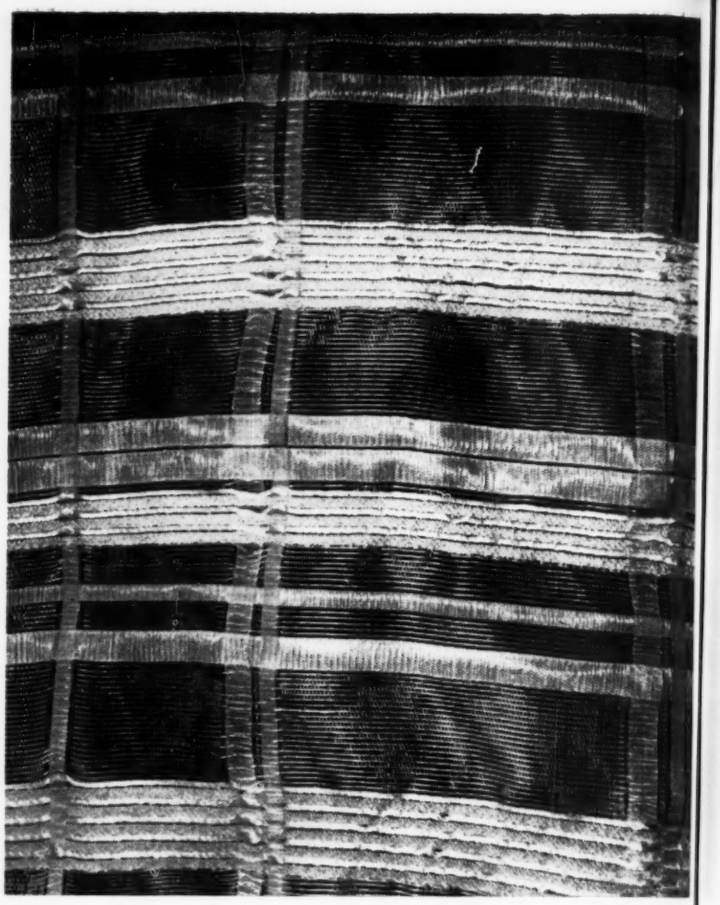
The next step is a composition of figures, applying what has been learned in figure construction and principles of design. These figure groups are to be executed in oil, and most of the class will be learning oil handling along with their composition work. They have been doing research sketches for figures and background, which have given them a thorough familiarity with what they are painting. They will paint only that with which they are acquainted.

The class is a constructive and enjoyable means of spending leisure time for some; for others, an introduction to an art education.

INTERNATIONAL TEXTILE EXHIBITION

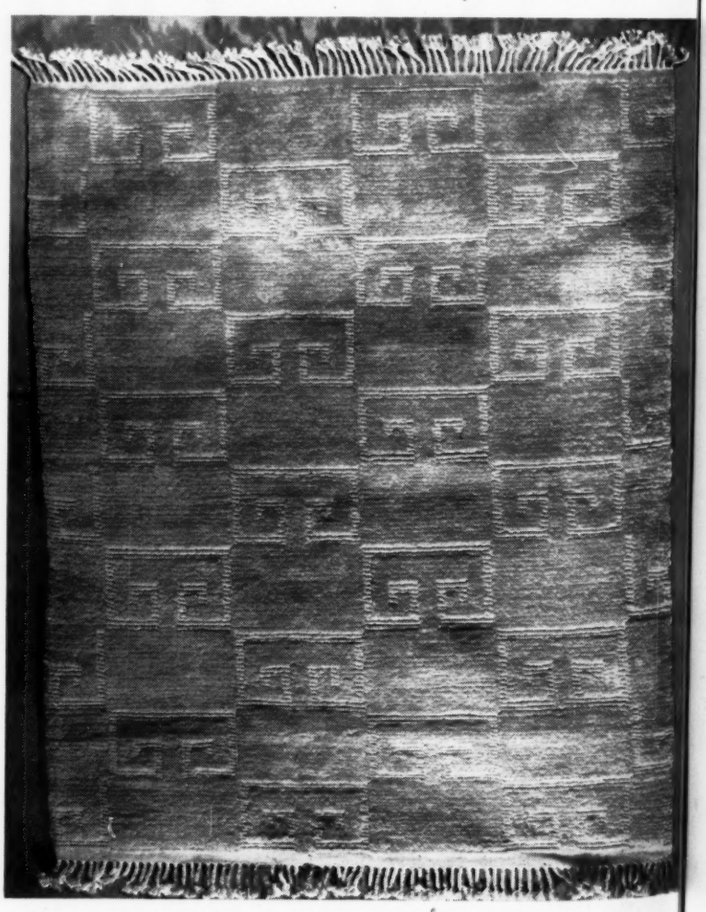
● Tendency on the part of textile designers to play safe with the use of tried and sure designs, known materials and prosaic colors, instead of producing fresh and exciting and original work in texture, color and materials was evidenced in the Second Annual International Textile Exhibition, sponsored by the department of art of The Woman's College in Greensboro, North Carolina, and shown in the college Elizabeth McIver Weatherspoon Art Gallery.

Although the current exhibition shows a tremendous field of untouched design motifs and materials, it is superior to the initial exhibition of 1945. It is characterized by a general level of good, sound, if uninspired, work. And, there are some evidences of interesting uses and applications of synthetic and new materials. The most striking of these is the employment of saran and cotton in the transparent fabric which won for Lea Van P. Miller of Berkeley, California, first prize in the woven division.



First prize in synthetic division by Lea VanP. Miller

First prize, printed textile, by Norvella M. Weise



First prize, woven textile, Robert D. Sailors

COLOR DYNAMICS FOR PEACE TIME AMERICA

● To promote the use of color in industry and in the home, engineers have, for several years, been making many tests. One of these tests was made with the 18 basic color familes of the pigment spectrum (violet, blue-violet, violet-blue, blue, green-blue, blue-green, green, yellow-green, green-yellow, yellow, orange-yellow, yellow-orange, orange, red-orange, orange-red, red, violet-red, red-violet). Each of these colors, it was found possessed particular characteristics which created certain physiological as well as psychological reactions. Those whose wave lengths most nearly approached the heat wave lengths in the ether were identified as warm colors, those fartherest removed from the heat vibrations as cold colors. Thus orange was proven to be the warmest color followed closely by red-orange, and yellow-orange, red, and yellow. Blue was found to be the coldest of all the colors. The positive effect of colors on temperatures was nowhere better illustrated than the ascents into the stratosphere made by Piccard. The air in the gondola of the balloon in which he made his first ascent reached the temperature of 100 degrees F. above zero while the atmospheric temperature registered 75 degrees F. below zero. This is accounted for by the fact that the gondola was painted black and absorbed the sun's rays. For his second trip Piccard painted the gondola white which reflected the sun rays and produced just the opposite effect.

Color engineers proved that one color is complemented by another, with the complementary color possessing the ether vibrations lacking in the other. This factor is one of great significance in view of its effect upon a person. The human eye is so constituted that it has the power to receive impressions of the three primary colors, yellow, blue and red. When the eye is fatigued by constant concentration on any one of these colors and the vision is transferred the eye cannot see white which is composed of all colors of light. The eye, under this condition is blinded by the rays of one color and can distinguish only the total of the remaining colors. For example, if the eye is concentrated for several minutes on a section of red and then shifted to a white surface, the eye will not see the white but will see a spot of a combination of the two remaining colors, blue and yellow or green, the complementary color of red. Research in this field gradually led to the development of a series of focal and receding colors which could be utilized on a scientific basis to accomplish certain desired results in industrial operations.

Study Industrial Color and Light

Along with the study of color itself, considerable progress is being made concerning the proper correlation of light and color in the industrial field. Although for many centuries after the dawn of history people worshipped the sun as a source of light and color, few were able to define the actual inter-relation. Sir Isaac Newton discovered that light consisted of many waves each producing the effect of a different color. Light, it is now known, is electromagnetic energy and the visible light is but one octave of the electromagnetic spectrum which contains from sixty to seventy octaves. The sensation of color is produced by the action of waves from the visible octave upon the eye as they emanate from an object or surface. These waves vary in length and speed of vibration with the variations producing various hues. Today it is common knowledge that light is the source of color, that white light is the mixture of all colors and that black is the absence of all colors.

Different objects have different colors because of difference in surface and materials. Each material or surface absorbs some of the color waves and reflects others with the reflected waves producing the color effect upon the eye. White objects, for example reflect a large proportion of all colors to the eye, the combination of which is white light. Perhaps one of the most outstanding demonstrations proving the close relationship of color and light is placing of a piece of black thread on a cloth and attempt to distinguish the thread. Under the normal conditions it requires 2-100 footcandles to see the thread while a piece of white thread on the black cloth requires only one footcandle for equal visibility. This test, before the introduction of Color Dynamics, had innumerable parallels in industry, particularly in machine shops. It had been the practice to paint machines gray, and in most cases a shade closely approximating the gray of the metal being worked upon. The machine operators could not clearly distinguish where the machine left off and the metal began without a terrific strain on the eye-muscles and nerves. When an operator working under these conditions raised his eyes for relief, he invariably encountered a similar shade of gray on the walls of the factory and thus received no visual rest. Where the factory walls were painted white the impact on the eyes caused a jarring of the nerves. The staggering number of waves which were leveled at the eye muscles in this instance can scarcely be imagined in view of the fact that light, and thus color, travels at a constant rate of speed of 186,000 miles per second. It was little wonder that many shops treated in this monotone gray dazzling white experienced production difficulties under the stress of wartime production.

Study Shows Color-Light Combinations

Years ago factories were painted with little or no regard to the coordination of illumination and color. Usually the lighting was inadequate, so the walls and ceilings were painted or white-washed a glaring white in the misconceived hope that this would help the situation. This practice instead of helping production, actually accomplished the opposite by proving injurious to the workers' eyes. Tests in one factory revealed that approximately 40 percent of the employees' eyes were in need of professional care. As illumination methods improved more thought was given to the treatment of interior building surface with eye-rest and morale building colors which would at the same time possess sufficient light distributing and reflecting powers. As with other phases of production, the war considerably hastened developments in this type of work. Everywhere production managers were pressing into service all possible aids for production and were quick to utilize these color-light findings. Extensive experiments produced color schemes for use in industrial plants in which the ceiling would reflect at least 75 percent of the light rays to the working area while the walls would maintain a 50 to 60 percent light reflecting power with proper distribution and without loss. The re-

lative reflectance value of some of the colors tested show that white reflects 85 to 92 percent, ivory 74 to 79 percent, yellow 66 to 72 percent, orchid 70 percent, peach 69 percent, light buff to cream 68 percent, light blue 66 percent, light green 62 percent, beige 38 percent, light gray 56 percent. These values obtain under indirect, semi-direct, direct, and natural lighting. Though unsuitable as a pigment, magnesium oxide has the highest known reflection value with 95 percent.

Research in the color-light field revealed that green is the most restful of all colors under any type illumination. Those colors which can be most readily identified under various types of lighting are yellow, orange, and blue, with yellow being the most visible and orange the most attention arresting. It has been found that the most legible color combination, but not always the most satisfactory, for any type lighting is black on yellow and following in order are green on white, blue on white and then white on black. While white and black represent theoretically the ideal extremes, the combination is not satisfactory because in strong light the white, with a high reflecting index, tends to blur the vision. After hundreds of tests with innumerable color combinations it was established that a properly chosen color plan can aid illumination in three ways; it can reflect diffuse, and conserve light.

Light Affects Colors

All colors are affected by light and certain ones materially assist in illumination by possessing more reflective or diffusing powers than others. Generally light from incandescent bulbs does not seriously interfere with color selection although it tends to reduce the strength and intensity of color. It has a slight yellowing effect from the light itself While fluorescent lighting is comparatively new, its three types white, daylight and soft-white, are widely used. The light produced by the daylight units is cool with a fairly blue hue making it best for use with blues, blue-green, green, and blue-violet. If other colors are used with this type of light they will be affected in much the same manner as adding a small amount of blue pigment to the colors. Thus any colors in the orange range would prove unsuitable as blue is the complement of orange and would give them a muddy appearance. The white and soft-white fluorescent units produce a warm light tending more toward the red with the soft-white producing the warmest hues. This characteristic makes them most adaptable to rooms where warm colors such as Ivory, Cream, Beige, Rose or Tan are used. They should not be used with the green shades as red is the complement of green and the green would become a dark gray.

One of the most outstanding examples of the highly satisfactory results obtained with proper color and light treatment was found in a huge aircraft plant at San Diego, California. In this plant the average monthly cost of operating and maintaining the illumination system is $53,000, representing a big job. For this plant color engineers in company with lighting experts worked out a color scheme which called for painting of the floors white so as to reflect the maximum amount of light on the undersides of planes on the assembly line. This single factor resulted in a considerable saving in money as well as improving the health and attitude of the employees.

Principles of Color Dynamics Introduced

After intensive experimentation on machinery and plants with tests incorporating the discoveries of research in the color and the color-light fields, color engineers formulated their findings in the principles of Color Dynamics. With their research spurred by the impact of war, they finally harnessed the inherent power and productivity of color and provided for its practical industrial application. It is increasing the quantity and quality of production, reducing accidents, cutting absenteeism, and raising morale. Color aided in the grim task of maintaining sufficient supplies of essential man-power and critical materials by "moving" critical parts of machinery into focus, "moving" ceilings upward and walls outward, and bringing assembly lines and materials into sharper focal contrast without actual motion by employing its natural psychologic, symbolic, and visual powers.

At first practical-minded production men, surrounded by heavy adjuncts of manufacture such as lathes and presses, found it difficult to see how color on the wall, on the machinery, or on the material, would lend an additional productive force. After color engineers had analyzed plants and their recommendations were carried out, color established itself in its rightfully earned niche with the drill press, the lathe, the jig, or the fixture as a solid, measurable item on the production schedule.

Thousands of people in industrial plants are working on attractive, efficient looking machines, and surroundings transformed from a dismal, machine-gray atmosphere to colorful, morale-building production areas. Color Dynamics applications ranging from small, one room machine shops to huge bomber factories, are creating improved working conditions for employees. Operators working to very close tolerances on lathes or fitting intricate plane assemblies, both jobs causing eye-strain, find relief for eye-muscles and nerves in the new soothing color combinations prescribed by the new painting system. From the outset of the war when the majority of the plants and factories were clothed in 'machine shop gray' Color Dynamics has been eliminating production evils by providing clean, morale-building atmosphere for factory workers.

Color "Moves" Machinery

In essence, the scientific use of color is based upon principles somewhat similar to camouflage, but in application it is diametrically opposite. To camouflage an object, color is used to mislead, to hide, or to obscure; in Color Dynamics, color is used to highlight, to reveal, to emphasize, and to utilize. Basically Color Dynamics seeks to adapt to, and improve for man-made surroundings the color harmony found in nature's pleasant color combinations. The first job of color in its application to machinery is to separate the critical from the non-critical parts and, where possible, to visually divorce the critical parts from the material worked upon. The efficency obtained with use of contrasting colors was previously illustrated by the white thread on a black cloth test.

Carrying this principle to machinery, Color Dynamics gives the critical or operating parts a color that comes quickly to the eye—a color that "moves" in strong contrast to the stationary or non-critical parts of the machine. These are known as focal colors and include Focal Ivory, Buff, Light Green, Blue, Yellow, Beige, Red, Orange, Focal Light Gray and Focal White and Black. The primary purpose of focal color is, in combination with their complementary colors, to focus the worker's attention exactly where it should be, on the object being produced, with the least possible effect on the eye muscles. As the critical machine part must move forward the noncritcal parts must drop back. The widely used machine gray does this to a certain extent but is in itself a depressing, morale-lowering monotone. After careful study and research a receding color known as Vista Green has been developed for the body of the machine. No other color has such a relaxing and soothing effect on the human eye as has green and yet it does not in any manner suggest depression. The widespread use of green in field

and forest suggests life, joy, and relaxation. When nature is depressed she clothes herself in dank, dark gray shrouds of rain, fog, or mist.

Special Wall Colors

Various colors were developed for treating the walls, ceilings and other plant surfaces. Among these are Cascade Blue, used ordinarily on ceilings to make them appear to recede, shade of green possessing the same qualities as Vista Green but less intense, was developed for walls. A light Dixie gray is used for floors, particularly in assembly rooms and a specal white has been made available for floors in large aircraft plants. Work benches in assembly rooms can be treated in much the same manner as machines with the color scheme being dependent upon the type and the color of the material worked with. While the best results are obtained by painting the plant, the machines, and work benches in the same general color scheme, individual treatment of any separate unit affords improvement. Many of the present large Color Dynamic applications began with the treatment of only a small area, later spreading throughout entire plants.

With the phenomenal development of the scientific use of color during the war and its practical application and acceptance by industry, little doubt can exist that it will be an important factor in planning the new machinery and plants of peace-time America. Industrialists familiar with the almost miraculous results obtained with the scientific use of color, claim that the color system will be universally adopted as soon as material shortages are eased. This prediction seems based on a number of facts. Color is constantly serving mankind either consciously or unconsciously. It aids in distinguishing one object from another and by color preference people choose their clothes, their cars, their furniture, even their food. If the color factor was eliminated from the scheme of things mankind's colorful world would be transformed to the drab neutral tones of an ordinary black and white photograph.

Following the introduction and acceptance of the principles of Color Dynamics in industry, many schools and colleges have added this fascinating study to their curriculum. Educational officials see in this new paint development the creation of a new and responsible profession of which qualified and trained members will become an integral part of the future industrial scene.

Scientific Use of Color in Homes

Home builders are already interested in the possibilities of Color Dynamics for houses. Designed primarily for comfort, there can be little doubt that color will be an important factor in planning the new homes and renovating older ones. All things being equal, almost everyone feels a bit more lighthearted on a sunny day than when the skies are overcast. Yet in many homes, both new and old, color is used in a manner which falls far short of creating an atmosphere of happiness and cheer. In fact, in many homes the misuse of color creates what might be termed "indoor rainy days." Cheering up such interiors is a comparatively easy job through utilization of the findings of Color Dynamics principles. As in industry, the rules governing application of warm, cool, dark, light, focal, and other types of colors hold for domestic use.

In homes certain walls in particular rooms are looked at more than others, perhaps the wall opposite the favorite chair in the study or living room. This surface should be painted in an eye-rest color such as Vista Green in harmony with the color pattern of the rest of the room. The walls in each room of the home should be studied in the same manner as are those in factories and hospitals. In addition to the basic factors such as exposure, amount of natural and artificial light, and proportions, consideration must be given to the need for focal walls or three-value walls. In some homes the ceilings are too high or too low, rooms too large or too small and borrowing from the experience of industry, the homeowner can use the power and energy of color to work modern 'miracles'.

With regard to illumination in the home, color is a vital factor as was proven most concretely in war plants. If indirect lighting is used, the ceilings call for a suitable reflecting paint and the floors should be given equal thought as regards reflective qualities. In war plants where assembly work was accomplished underneath bodies of planes or large vehicles, the floor was given careful consideration as a medium for proper light distribution and maximum utilization. Like the machines and other appartus in war plants tieing in with the functional use of color, in the home of the future all objects in the room will be in harmonious relation so that it will really become the heart and center of family life. Color Dynamics is a challenge to the home of yesterday, an inspiration for the home of today, and a promise for the home of tomorrow—"America's Home for Cheerful Living." Color Dynamics is indeed exactly what its name implies—a moving force in which the various shades of the rainbow will be placed at the disposal of mankind for betterment of contemporary life in the home, in the office, in the factory—anywhere people may work or live.

WESTERN ARTS ASSOCIATION

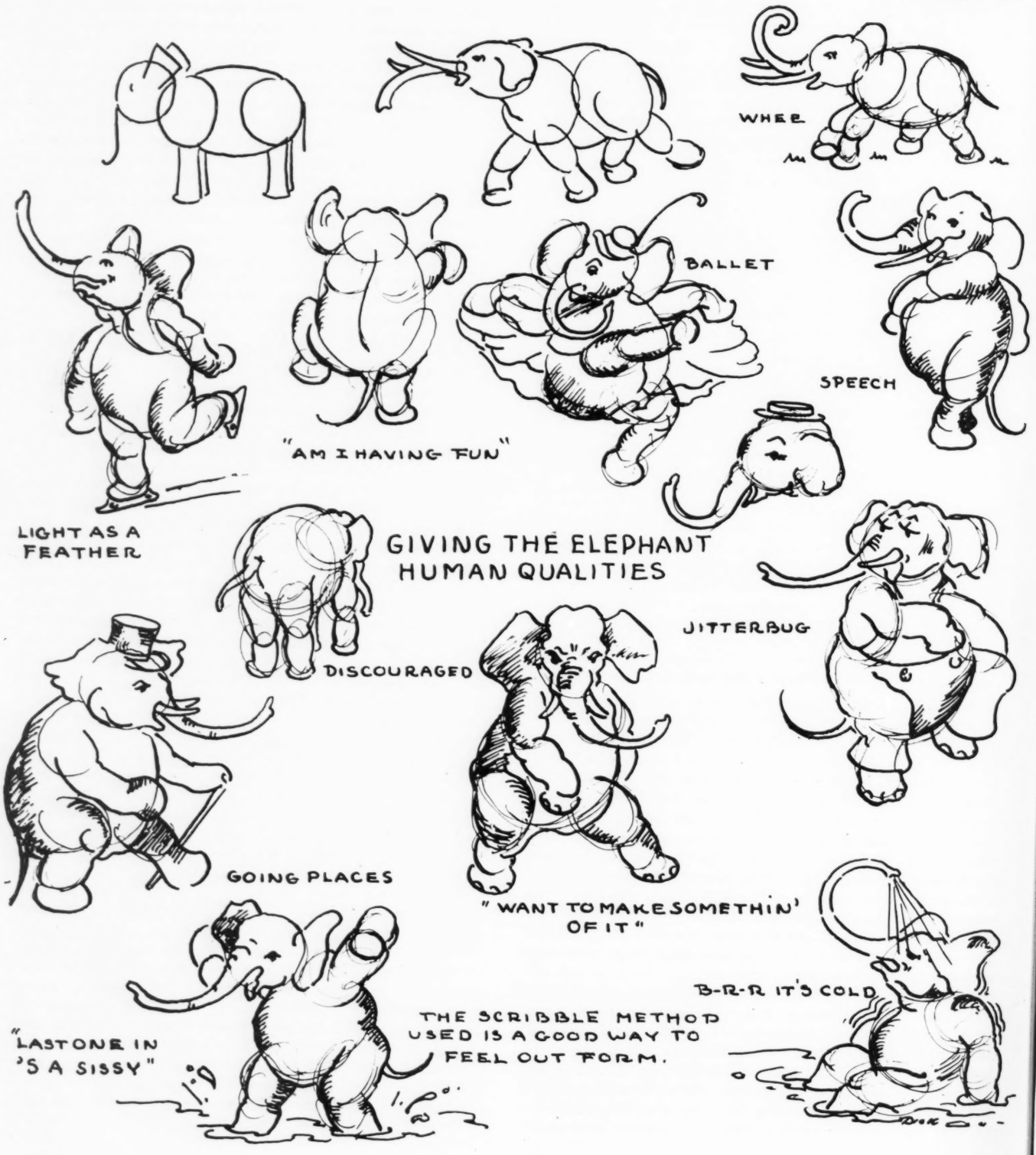
● When WESTERN ARTS ASSOCIATION convenes in St. Louis April 3-6, with headquarters at the new Hotel Jefferson, it will present a full three-day program of serious concern to all educators about the ARTS IN WORLD RELATIONS. In elaborating on this theme further, the president of the association, Miss Jennie Roberson, director of arts, Wichita Falls, Texas, has this to say: "Educators everywhere realize, and have for some time, the full value of the arts in the stabilization of human conduct and that social problems of a nation are interwoven in the arts of that nation's people. We know too that the arts have tremendous therapy in the ills of people. During this convention meeting we propose to bring the study of world relations to the classroom by giving our attention to extending the arts in the solution of attending problems."

The convention opens with Dr. John H. Furbay, director of Air Age Education for the Transcontinental and Western Air, Inc., speaking on THIS BUSINESS OF GLOBAL LIVING. Television will be one of the newer features of the program ably demonstrated by Irwin A. Shane, executive director of Television Workshop in New York City. Additional national leaders who will present their approach to the arts in education will be Kurt Exdahl, industrial designer in Chicago, Dr. Edgar Dale, professor of education and specialist in the use of visual materials in the classroom and Dr. Mildred Peters, now of the Detroit Citizenship Education Study, but who is well known for the research and development in art, she did in the schools of Euclid, Ohio. Educational exhibits this year will be resrticted to those contributing to and further amplifying the program. This decision was made by the administrative committee because of the wealth of material which is available, some of which has never been assembled before. There will be twelve large panels on "Creative photography"; a complete exhibit of housing, drawings, models; exhibit of plastics uses and processes; exhibits of paintings and also exhibits of industrial products of newer materials and designs some of which are so new they are not yet in production.

Information may be secured from the secretary of the associaton, Joseph K. Boltz, Franklin, Michigan.

CARTOONING

By RICHARD E. BAILEY



CARTOONING

By RICHARD E. BAILEY

THE ANTICS OF THE MONKEY FAMILY SUGGEST HUMOROUS POSES AND ACTION FOR USE IN CARTOONS. SKETCHING ANIMALS AT THE ZOO IS A FASCINATING AND PROFITABLE STUDY

NEW BOOKS FOR YOU

DESIGN IN THE INDUSTRIAL ARTS, by Charles B Bradley. 250 pages. 5½ x8½ inches. **Priced at $3.00.** Illustrated.

Here is a book written by an authority who is well acquainted with the needs of teachers of industrial arts in training as well as those who are teaching. High School teachers and their pupils may profit much by this book. Consumers everywhere may find here helpful and profitable guidance to sound selection. Teaching of industrial arts need to understand the art principles presented in this book so as to better prepare their pupils for the demands of contemporary living in general and industry in particular.

There is an important place for art understanding in the work of the shop and factory. This book supplies that long felt need. The basic factors and essentials of design are presented in a very concrete way. And these principles are discussed in their relation to various materials. The illustrations are well chosen.

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ELEMENTARY COSTUME ILLUSTRATION by Ruth Austin. 170 pages, 6x9 inches. **Price $2.25.** Illustrated.

This helpful book is planned primarily for the student without extensive art training, who wants to learn how to express simple ideas pertaining to clothing. This text provides many drawings which include the simple fashion figure, stick figures, scribble figures, costume details, and media suitable for costume illustration. Emphasis is placed upon costume details, which are presented as simply as possible, with the idea that they may be combined or used in many styles. In all cases, complete explanations and drawing instructions are given. Special attention is paid to underlying principles which are the basis for the drawing of costume details, and an effort is made to apply these rules in as many ways as possible.

●

HANDBOOK OF ORNAMENT by Franz S. Meyer. 542 pages, 5½x8½ inches. **Price $2.50.** Illustrated.

This is primarily intended for the use of art students, designers, interior decorators, and craftsmen and yet, to the layman who gives thought to the history behind the ornamentation of his ring, the spoon with which he stirs his coffee, the drawer pulls of his desk, or the legs of his table, this celebrated book can open a clear interesting path to keener understanding and appreciation.

This material is especially useful, for it contains the historical and factual information usually contained in several works on the subject.

SIMPLIFIED SHOW CARD WRITING by C. R. Havighorst. 107 pages 9 x 12 inches. Illustrated. **Price $3.00.**

Here is a new and simpler way to learn show card writing. Stroke by stroke, and step by step, it covers the basic alphabets, planning, designing—every aspect of the craft.

Prepared by an expert show card writer and artist of wide experience, one who knows all the short cuts and tricks of the trade, this book provides much more than a complete course in the lettering art. With its aid almost anyone can learn show card writing by applying the simple principles set forth.

A generous-sized easy-to-read volume, jam-packed with information and instruction. The early pages of the book present all the mechanical details of successful show card writing.

Throughout the book there are more than one hundred illustrations of prize-winning show cards—artistic cards that have been used succesfully by leading stores in all lines of business. This collection alone will furnish a wealth of ideas for designing show cards.

The book has a spiral binding so that it will lie flat on a worktable, stand on edge, or even hang on the top of a drawing board—and the pages will stay put!

●

WHEN DEMOCRACY BUILDS by Frank Lloyd Wright. 131 pages, 7½ x 10½ inches. **Price $4.00.**

With brilliant exposition, Mr. Wright describes organic architecture in this book as seeking to serve man rather than to rule over him. Material resources available to all, form the natural basis of good design in organic architecture; good design demands the full use of the agencies and tendencies of the new freedom: electrification, steam, raw materials, mass production. Because it is fundamental to his philosophy of a democracy that begins in the home, Mr. Wright emphasizes his belief that architecture expresses the spirit of a people and becomes the most vital art of society, the final proof of quality in any civilization. For, as Mr. Wright says, man himself makes his cities.

A HANDWEAVER'S PATTERN BOOK by Marguerite P. Davison. 124 pages, 9 x 11½ inches. Illustrated. **Price $6.50.**

This is a modern handbook of four-harness patterns for weavers of all types, whether amateur or professional. It contains two hundred and twelve threading directions ranging from simple twills to complicated techniques. All are small patterns which can be woven on a sixteen inch warp if so desired. Each design is given many threadings. These are illustrated with over eight hundred weavings—all personally made. Directions are set down in simple diagrams. This source book of small designs is valuable aid to teachers, occupational therapy workers, interior decorators, commercial weavers, as well as home weavers. The first printing was sold throughout the United States and Canada by pre-publication subscription.

●

THE RELIEF PRINT by Ernest W. Watson and Norman Kent, illustrated, 77 pages, 9 x 12 inches. **Price $4.50.**

For some years, many artists, curators and laymen, have been guilty of inaccuracies concerning relief prints, due largely to their inability to distinguish among them.

This book presents a brief historical account, documented by selected illustrations, and secondly, by devoting a section to each of the three media, Relief, Itaglio, Planographic in chronological sequence.

Practicing printmakers of relief prints have contributed detailed articles dealing with the technique, in which the design, tools, methods of cutting and engraving and printing have been closely described. Numerous illustrations showing prints in process are included, and in several cases, these are in color. Augmenting these major articles, the editors have included important prints by other artists to show a variety of technical performance.

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POSTER DESIGN by J. I. Biegeleisen. 100 pages 7½ x 10 inches. 20 pages illustrations. **Price $3.50.**

Here is an invaluable book for those interested in poster design as an art or as a career. Informally but factually it shows how to break into the poster profession, the materials needed, complete procedure for making a poster, best techniques. It is beautifully designed by the author himself, with more than 60 half-tone illustrations of today's most successful posters. The author is a leading instructor of the N. Y. High School of Industrial Art and the author of five other art books.